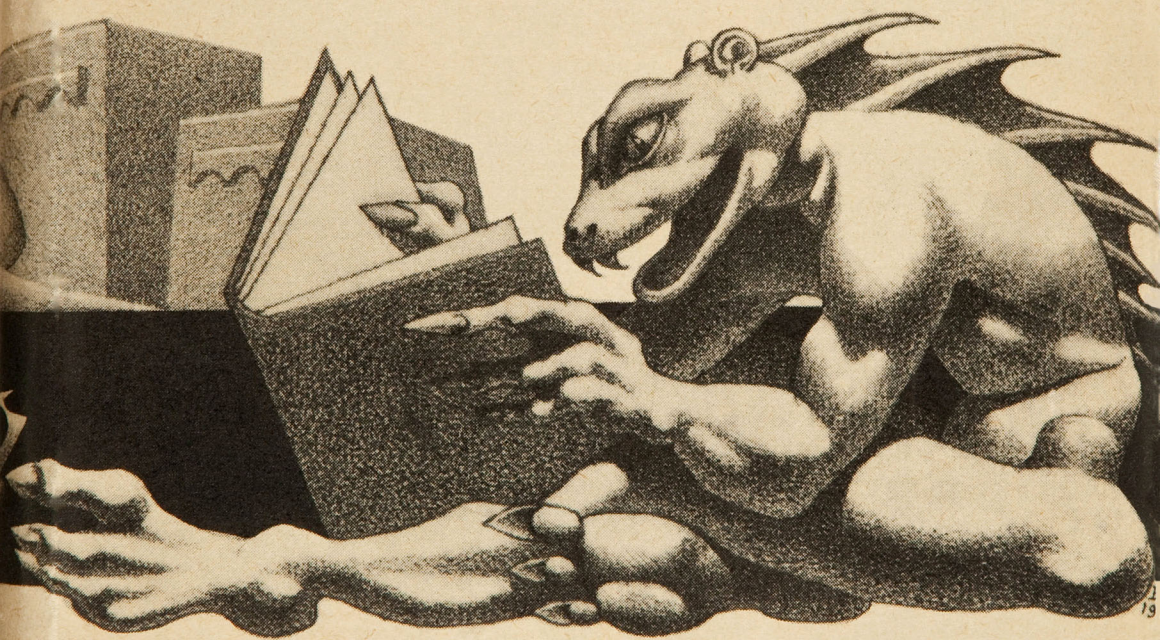


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**OF FANTASTIC LITERATURE**



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*Preface by*

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**THE CHECKLIST**  
OF FANTASTIC LITERATURE*Edited by EVERETT F. BLEILER*After seven years research, the first bibliography of science fiction, fantasy, and weird books in the English language! Every fantasy book collector will find the *Checklist* indispensable in building a fantasy collection; every librarian and bookseller will need this book in properly classifying titles in this important, rapidly growing field of literature. For while fantasy goes back as far as literature itself — back to the dawn of recorded time with the Epic of Gilgamesh and Sennah the Magician, and is, indeed, as ancient as myth and magic, as old as man's sense of wonder, yet it is only in recent years that fantasy has assumed an important role as a popular literary form. And with this growth has arisen an urgent need for a comprehensive reference source to list the titles wanted by every fantasy book enthusiast. It is only with the publication of the *Checklist* that this need is fulfilled.

This book discloses new horizons. With it as a guide you will discover novels of impossible lands and unbelievable places; stories of science and fantasy; tales of the weird, the uncanny, the grotesque, and the unknown.

The *Checklist of Fantastic Literature* is a bibliography designed for work, not for gathering dust on a bookshelf. Here, succinctly presented for easy use, is information nowhere duplicated.*Jacket design by Haines Book***SHASTA PUBLISHERS**  
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**THE CHECKLIST  
OF FANTASTIC LITERATURE**

“In bibliographic work, after one has accumulated ninety-five per cent of the information he desires, he finds the remaining five per cent almost impossible to obtain. No sooner has the bibliography appeared on the market than somebody comes forth to announce that he or she has a book not mentioned in it, and after a while these sometimes amount to quite a disreputable number. Nevertheless, it is not worth while to try to get all; you are likely to die while waiting to obtain the last two or three per cent. Better publish what you have and let the other fellow add to it.”

Henry R. Wagner

*Bullion to Books*



# THE CHECKLIST OF FANTASTIC LITERATURE

A Bibliography of Fantasy, Weird, and  
Science Fiction Books Published in  
the English Language

EVERETT F. BLEILER

*Editor*

With a Preface by  
Melvin Korshak

SHASTA PUBLISHERS

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To  
FREDERICK BENJAMIN SHROYER

*Booklorist and Bibliophile*  
whose inspiration  
and encouragement  
made this volume  
possible

## PREFACE

The need for a bibliography of fantastic literature has been discussed for as long a time as readers, with their lasting elements of individualism, have discriminated in their choice of books. Yet, like psychology, the collecting of books with a fantastic theme has had "a long history but a short past". For in that short past much confusion has arisen over just *what* books were to be considered fantastic. To read every book in the English language, and by process of elimination determine which titles are, and which are not, would take a hundred lifetimes. So we must use that faculty Robert A. Heinlein once termed man's "time-binding" sense; unlike other animals man is privileged to draw upon the records and experiences of those who have preceded him. With an employment of this principle, and with a desire to include between the covers of one volume the accumulated knowledge of many men and many sources, *The Checklist of Fantastic Literature* was compiled.

The foremost purpose in making up this bibliography of fantastic books has been to be of assistance to four major groups of people: the fantasy reader and book collector, the librarian, the psychologist, and the research scholar.

For the fantasy book collector, mainly through whose reading and cooperation the data for the *Checklist* were obtained, such a book is of primary importance: it gives the reader-collector a handy, centralized source of important information that will enable him to increase his collection. The chief interest in *Checklist* was recording, not reforming, the tastes and collections of fantasy book enthusiasts.

The librarian will find this bibliography a help in classifying a hitherto neglected field of literature. Men have always found it useful to classify things, for by classifying they identify an object and it is no longer mysterious. Books are no exception.

Recently, the psychologist has shown an interest in fantastic fiction. Psychoanalytical studies by Baynes, Jung, Jacobi, Layard, Ricklin and others have shown that fantasy may be as valuable as dreams for a projection of unconscious mental processes.

For the scholar, *Checklist* can be more than a bibliography—it may be a guide to the opening of new areas of scholarship. A study such as this will aid the historian of popular literary



trends in study of the novel form, tracing as it does fantastic elements in fiction from the romances of chivalry and the Gothic novel to its present-day development. Fantasy situations have proven satisfactory in the past, for writers have found it useful to plot a story in unusual surroundings where the terms of existence and the laws of society could conveniently be made by the author. Notable examples are seen in Jonathan Swift's *Gulliver's Travels* (political satire) and in Anatole France's *Penguin Island* (social satire). And it is interesting to note the reacceptance of fantasy as a means of literary expression in recent years; some critics believe science fiction will, with the increasing public awareness of the physical world, supplant the detective story as a popular literary form. The literary historian, by a study of the *types* of books written in certain periods, can draw many conclusions on the life, mores, and thoughts of that period. An excellent illustration (and one found in this book) is the large number of invasion-of-England-by-German-forces stories, written by British authors in the 1900-1910 period. Yet this is not surprising to the historian who recalls the tremendous amount of international unrest and armament building during the sabre-rattling days before World War I. Finally, the folklorist of modern fiction will discover in fantastic literature adequate material for study of the origin and spread of modern folk beliefs.

The preparation of this study was no simple task. While bibliographies do exist,<sup>1</sup> covering a multitude of subjects, very little *bibliography* of any thoroughness, incorporating a serious methodology, was to be found covering the fantasy field. From the start the compilers knew that whatever useful bibliography did exist in some of the highly specialized fantasy fields (e. g. on the Gothic novel; on ghost and supernatural stories; on imaginary voyages) was, by the limitation of its subject matter, only a small segment of the entire field.

The earliest of these studies to come to the attention of the editors was a bibliography of ghost and supernatural stories prepared by Miss Jean Hawkins, a librarian, in 1909.<sup>2</sup> Miss Hawkins stated that her reason for compiling this listing was to aid herself, and other reference librarians, in assisting

1 For the purposes of comparison of format the bibliographies in other fields were useless, for little similarity exists in the physical makeup of one bibliography to another.

2 HAWKINS, JEAN. *Ghost Stories and Tales of the Supernatural* "Bulletin of Bibliography"; Boston, 1909: Vol 5, pp 142-145, 168-171

library readers searching for ghost stories. About 400 titles were listed in a skilled, professional manner, covering weird books and short stories which had appeared in omnibus volumes. A brief summary was given for some of the entries. Unfortunately, the subject matter was limited to a single facet of fantastic writing. While the effort was commendable for such an early date, it remains far from complete, neglecting and omitting items available even at that time.

An excellent general listing of fantastic books of all categories was made by Julius Schwartz for *Science Fiction Digest*, an amateur fantasy collector's journal of unusual merit, in 1933.<sup>3</sup> This had about 600 titles, selected from the collections of fantasy enthusiasts. Mr. Schwartz has to his credit the earliest serious attempt to cover the fantastic field. His listing contained science fiction, weird, and fantasy books. However, no bibliographical data were included; only the title and author's name appeared. Where known, the type of story was indicated by code. In spite of the brevity of the listing, it was for years the only centralized source of fantasy book titles.

The most worthwhile listing prior to *Checklist* has been the series of mimeographed sheets compiled by A. Langley Searles.<sup>4</sup> For his scholarly attempt to survey books of the fantasy field, Dr. Searles cannot be complimented too highly. Regrettably, Dr. Searles began the task at a time when his library research lacked the polished techniques it has since acquired. It is also lamentable that this bibliography has not progressed beyond the early letters of the alphabet.

Finally, mention should be made of the listings of their personal libraries, prepared for limited distribution by Forrest J Ackerman of Los Angeles; Dr. M. Doreal of Sedalia, Colorado; and J. Michael Rosenblum of Leeds, England.

Thus far, in surveying the history of fantasy bibliography, evaluations have been made of reference sources of a magazine or pamphlet nature, usually privately printed and available only to the *aficionado*, the specialist fantasy book collector. There are, however, a number of important bibliographic studies in book form. These are generally known to the fantasy scholar and collector; most of them obtainable in any large university or public library.

As a literary form the Gothic has occupied an important niche in the historical development of the novel, and most

3 SCHWARTZ, JULIUS Service Department "Science Fiction Digest"; [privately printed]; Brooklyn, 1933: Vol I No. 5 thru Vol I No. 11

4 SEARLES, A. LANGLEY A Bibliography of Fantastic Fiction [privately printed]; New York 1944 et seq

particularly the fantastic novel. High on the list of specialized, critical literature, if only by the authority of size and weight, is Montague Summers' *Gothic Bibliography*.<sup>5</sup> This study is as thorough as any ever attempted, but the inclusion by Reverend Summers of *all* known Gothic novels, many without the elements of fear and terror, renders the work useless, by itself, for the purposes of the fantasy-specialist.

Valuable supplementary references to Summers' volume, with additional classified information in the field of the weird and supernatural, are the monographs of scholars such as Edith Birkhead,<sup>6</sup> H. P. Lovecraft,<sup>7</sup> and Dorothy Scarborough.<sup>8</sup>

Less widely known is Philip Babcock Gove's *Imaginary Voyage in Prose Fiction*.<sup>9</sup> Using the subject as a thesis for his doctorate at Columbia University, Gove supplied a bibliography of unusual voyages, mostly in early fiction, noteworthy for its length. Still, it must be pointed out that not all of Gove's unusual voyages are fantastic, and thus the book's use is restricted.

No discussion of critical literature in the field would be complete without some account of the recently published study of the development of science fiction in J. O. Bailey's *Pilgrims Through Space and Time*.<sup>10</sup> Never has a study of a fantastic form been more lavishly praised or completely damned than this work—especially by people unqualified to judge in either respect. Dr. Bailey's treatise, within the limits of what it sets out to accomplish, is undoubtedly the most thorough and far-reaching investigation of the development of science fiction that has ever been undertaken. Not only is the book documented with sound scholarship, but in the course of his survey the author has done a real service in bringing to public attention many unusual and little-known titles. Bailey's work is both well-organized and informative; the conclusions he draws are, in the main, both logical and sound.

Some objections are justified when they are based on the cursory treatment accorded to the form from 1914 to the

5 SUMMERS, MONTAGUE *A Gothic Bibliography* Fortune Press; London, [1941] Limited to an edition of 750 copies

6 BIRKHEAD, EDITH *The Tale of Terror* Constable; London, 1921

7 LOVECRAFT, H. P. *Supernatural Horror in Literature* Ben Abramson; New York, 1945. While it is true that Lovecraft's monograph originally appeared in 1927 in "The Recluse", and was subsequently reprinted in other amateur fantasy magazines, for the convenience of the reader the more easily available book edition is given.

8 SCARBOROUGH, DOROTHY *The Supernatural in Modern English Fiction* Putnam; New York, 1917

9 GOVE, PHILIP BABCOCK *The Imaginary Voyage in Prose Fiction* Columbia University Press; New York, 1941

10 BAILEY, J. O. *Pilgrims Through Space and Time* Argus Books; New York, 1947

present—for in spite of the fact that Bailey clearly stated he meant to be thorough only up to 1914, the fact remains that the modern period he covers in so hasty a fashion is of as great an importance as the entire period before 1914. Again, some justifiable criticism is based on his choice of many inferior and second-rate examples to represent the field since 1914, and his exclusion of such important contributors as Stanley Weinbaum and A. Merritt. Yet from the standpoint of bibliography alone, the some 200 book items of both fictional and critical nature listed by Dr. Bailey entitle this work to a permanent place on the fantasy reference shelf.

It is easily seen how few were the sources of fantasy bibliography available to the editors. Other volumes that were available,<sup>11</sup> while important as landmarks, are of limited value to the fantasy collector because they are specialized in their content matter, or else concern themselves primarily with literary criticism. The need for a vaster and more comprehensive frame of reference that would survey and list, in one place, the entire *known* field of fantastic literature—so considered by long-standing collectors of the genre—has never been realized until publication of the present volume.

Early in 1940 the first discussions for a definitive *Checklist of Fantastic Literature* were undertaken in Decatur, Indiana, at the home of the noted bibliophile and collector, Frederick B. Shroyer. Participating in these discussions were T. E. Dikty, of Ft. Wayne, and Erle Korshak, of Chicago, noted fantasy enthusiasts. Plans were made to assemble data necessary for such a checklist and to prepare the manuscript of such a work for publication.

During the months that followed, the initiators devoted themselves to their task. Letters were sent to the *New York Times* and the *Saturday Review of Literature* announcing this project and inviting any interested scholars or collectors to contribute information and titles. Both letters were subsequently published and a large and encouraging number of responses received. The material supplied by these contributors, together with the large listings from the fantasy libraries of the three editors, resulted in the completion of a manuscript of sizeable proportions, and far larger than any other listing of fantasy-interest books ever prepared before. It was planned to publish this volume privately under the auspices of the

11 For a listing of such books as are of interest because of the bibliography given for specific fantasy authors see ANNOTATED LIST OF CRITICAL AND HISTORICAL REFERENCE WORKS at the rear of this volume.

Moonstruck Press Association, a name whimsically suggested by Mr. Shroyer.

This manuscript was in the final stage of pre-publication preparation when World War II began. Dikty entered the Armed Forces, and was shortly followed by Shroyer and Korshak. The manuscript and notes pertaining thereto were left in Ft. Wayne for safekeeping among Dikty's personal effects.

With the end of the war the demobilized editors returned to complete their task, but found the manuscript was missing. During Dikty's military absence an over-zealous house cleaner had thrown it away. Likewise lost were the notes and names of those who aided in the original project. On top of this, Shroyer, spark plug of the original project, had moved to the West Coast.

Not to be deterred in the original aim, Dikty joined Korshak in Chicago. A work of more thorough bibliography was planned, far broader in design than the earlier project. It was decided to call this *The Checklist of Fantastio Literature*; for while it was to be more than a mere checklisting of titles, the name would honor the earlier manuscript. Another letter was published in the *Saturday Review of Literature* asking for aid, and an extensive correspondence was entered into, to solicit again necessary information. Letters were written to all major fantasy collectors of the English-speaking world. To begin the new master index, Shroyer donated his personal card-file of 2000 fantasy book titles.

It is important at this point to call attention to the role of Everett F. Bleiler in preparation of the present volume. When the new project was barely underway the members of Shasta Publishers asked Mr. Bleiler to assume the chief editorial functions for the book. This choice proved to be a happy one, for his well-rounded background in fantasy reading and collecting, added to the library techniques of a trained scholar, were invaluable. His influence can be seen not only in such obvious things as the way he chose to present the data to assure maximum efficiency and easier reading but, far more subtly, in the enormous amount of research he did to insure the bibliographical accuracy of every entry. To accomplish this he spent many months in libraries, poring through reference tomes and library catalogue cards—re-checking the official records on every proposed title. In cases where doubts arose as to the inclusion of certain works, the contents of which were open to question and not available to the editors, he wrote to the authors themselves, or to their heirs,



to obtain a well qualified opinion.

Future bibliographers will applaud Mr. Bleiler for including a large number of fantastic Gothic novels. To test the validity of some fifty doubtful or suspected Gothics he located and read them for this study; a labor that caused him a disproportionate amount of mental anguish. His deductions and conclusions on the authorship of various Haggard parodies (see APPENDIX NOTES) are a real contribution to the field of scholarship.

Whatever laurels and critical acclaim this volume earns will be due, in large measure, to Everett Bleiler's editorship and vision.

*Melvin Korshak*

Chicago, Illinois

20 October 1947



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We would like to acknowledge our indebtedness to the many contributors who have aided us; and would assign such good features as may be present in this bibliography to their unselfish expenditure of time and energy on our behalf.

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Frederick B. Shroyer, of Los Angeles, California; whose outstanding fantasy collection furnished us with a starting point, and whose private pioneer listings furnished us with an admirable example.

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Mark Reinsberg, of Chicago, Illinois.

*Everett F. Bleiler*



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**THE CHECKLIST  
OF FANTASTIC LITERATURE**

## INTRODUCTION

If anyone were to ask me what is meant by the term "fantasy" in modern literature, I fear that I would have to admit my ignorance. A year or so ago I would have had no difficulty answering, but the compiling and reading involved in the preparation of the *Checklist* has forced me to realize that fantasy may be almost all things to all men. I have often wished that the subject of this book were something with an objective reality, such as minerals or plants.

Nevertheless, even though disagreement exists as to just what types of fiction should legitimately be called fantasy, it is obvious that this volume must have a definition of fantasy, otherwise its very title would be ridiculous. We then had our choice of accepting one of two widely current definitions, which would include most of the individual definitions, or evolving a new definition of our own to fit the material generally conceded to be fantastic.

Our first task was to examine the two current definitions, a literary definition, and a popular definition, and see just how well either or both was logically fitted to the material which might be accepted as fantasy. In examining these possible definitions of fantasy we have used a superficially complicated, but really very simple, system of three variables: subject matter, treatment, and orientation, all three of which obviously are variables in the construction of a story.

Subject matter, in general, would include the motives contained in the story, considered not in the light of previous or later explanations, but as they happen. Fantastic subject matter, specifically, we would define as those motives which are characterized by unreality, as motives which cannot occur, could not have occurred, or have not yet occurred, with a strong emphasis on improbability and impossibility. Examples of such fantastic motives are ghosts (*The Monk*, by M. G. Lewis), demons (*The Devil and Daniel Webster*, by Stephen Vincent Benet), supernatural magic (*Skull-Face and Others*, by Robert E. Howard), super-scientific inventions (*The Mightiest Machine*, by John W. Campbell, Jr.), future happenings (*The Post-Master General*, by Hilaire Belloc), or reversals of history (*The Fourth Napoleon*, by Charles Benham), to name a few. We do not, of course, deny that many of these fantastic motives have developed into reality, as in science fiction, and readily

admit that in the definition of impossible and improbable there is legitimate ground for disagreement.

Treatment is the author's method of developing his material. An author may make use of atmospheric devices to emphasize the fantastic nature of his subject matter, or may wittingly tone down the fantastic motives. Examples of such differences in intention may be seen by comparing *The Castle of Otranto*, by Horace Walpole, where the primary intention is to create an atmosphere of unreality and marvel, with *The Turn of the Screw*, by Henry James, where the fantastic connotations have been so minimized that some authorities have doubted whether James's work is really a ghost story.

Orientation might be defined simply as the absence or presence of rationalization for the fantastic material in the book. Many of the Gothics, such as Clara Reeve's *Old English Baron*, or Lorenz Flammarion's *Necromancer*, have an abundance of fantastic motives and extremely fantastic treatment, coupled with final rationalization or mundane explanation. As examples of unrationalized stories of the same type we might give *The Monk*, by M. G. Lewis, *The Hermitage*, by William Hutchinson, and the short pieces in Nathan Drake's *Literary Hours*. We emphasize orientation as a separate variable apart from subject matter because of its inferred importance in the later definitions.

Let us now turn to the three definitions of fantasy we shall examine; and see how each of them uses the three variables.

Our first definition, a literary definition, has been derived by observing the practice of learned classificatory sources such as the *Book Review Digest*, the *Cumulative Book Index*, and critical literature, all of which seems to follow a consistent definition of fantasy. This would include, as a basis, such works as are fantastic in subject matter and orientation, and a few other groups. Such other groups would include many rationalized fantasies; many mystery stories with a strong element of fantastic treatment; and whimsical stories. We must observe at this point that the word "whimsy" is, as well as "fantasy", not consistently defined; some, as dictionary definitions, consider "whimsy" equivalent to "fantasy"; others consider "whimsy" as merely a literary technique not necessarily related to "fantasy". We conform to the latter view in our usage of the word "whimsy", and would include such stories as *One More Spring*, by Robert Nathan, and much of the work of John K. Bangs.

Fantastic subject matter would include ghosts, demons, super-science, future history, and supernatural magic; it would

probably not include stories of future life, (H. G. Wells's *Food of the Gods*) and reversals of history (Charles Benham's *Fourth Napoleon*).

Our second definition is the more or less unconscious definition used by the popular fantastic movement. We have derived it from an examination of the usage of the seventy or more collectors who have contributed to this volume, and more generally, on the usage of the various forms of popular magazine fantastic fiction during the past twenty-five years. This definition, like the literary definition, would consider such stories fantastic as are characterized by fantasy subject matter and orientation, but would interpret fantastic subject matter much more liberally than would the literary definition.

Treatment would play an important part in the popular definition, as in the literary definition. Such specific rationalized stories, as *The Hill of Dreams* and *The Three Impostors*, by Arthur Machen, or *News from Nowhere*, by William Morris, probably because of their strong fantastic elements in subject matter and treatment, are considered fantastic. But that the popular movement is not wholly consistent may be seen from the fact that many other stories, equally fantastic in subject matter and treatment, as for example, *The Rim of the Pit*, by Hake Talbot, or *It Walks by Night*, by John Dickson Carr are not accepted as fantasy. We might observe, however, that while the majority of collectors would not consider such stories fantastic, a few would.

The popular definition would also include a specific genre of story, the prehistoric story, which the literary definition would probably exclude. Stories dealing with prehistoric man such as *In the Morning of Time*, by Charles G. D. Roberts, or pre-Columbian man in the New World, as *The Vanished Empire*, by Waldo Dunn, even though motives, treatment, and orientation were completely non-fantastic, except for unwitting anachronisms, would be considered fantastic. Personalized prehistoric beast stories, such as John Taine's *Before the Dawn*, apart from the fantastic invention which makes the story possible, would be considered fantastic, even though exactly parallel stories with modern beasts would not.

The popular definition does not accept whimsy as fantastic, except where, as in the work of John K. Bangs, or H. E. Bates, it is coupled with fantasy.

Some thought has been given to a formal definition of fantasy within the popular fantastic movement. Subdivisions of fantasy have also been attempted. Such definitions have unanimously stressed subject matter, and have often ignored



treatment and orientation. All, to the best of my knowledge, have missed the essential fact that the material contained in the popular definition of fantasy is really not uniform and logically derived, but due merely to allogical historical chance.

A further difficulty arises from the fact that many persons who have accomplished a fairly satisfactory division of fantasy believe that they have thereby attained to a satisfactory definition. Under the most generally accepted of these classifications, stories have been divided into three major headings: science fiction, weird fiction, and light fantasy, or "pure" fantasy, or "fantasy". That such a classification is neither a definition nor a suitable subdivision of fantasy is obvious. It does not state any common element lacking in other genres of fiction but present in fantasy, but begs the question of definition by referring to several smaller definitions. As a classification it represents neither a scientifically derived classification nor a natural division within the material itself. Thus, science fiction is distinguished from both weird fiction and light fantasy by its selection of more nearly possible subject matter; its stress is not on *cannot*, but on *has not yet*. Weird fiction is differentiated from light fantasy by the emotional intention of the author; if he wishes to amuse the reader, the story is light fantasy; if to horrify or frighten him, the story is weird. The best that can be said about such a multiple criterion classification is that it is sanctioned by long usage.

Having considered the two most important definitions of fantasy, the literary and popular, we have the possibility of attempting a more logical definition, based on an examination of materials considered fantastic by almost everyone. With such an ideal definition we might say that a fantastic story is a story in which the subject matter cannot happen, could not have happened, or has not yet happened, with a strong emphasis on improbability or impossibility, with fantastic orientation. Treatment is unimportant.

Our selection of one of the three definitions given above has been conditioned by two factors: desire to establish a genre, and desire to record the modern fantastic movement. Therefore, we have rejected the literary definition of fantasy with its inclusion of whimsy, for whimsy can be justified neither in logic nor in popular usage.

In general we attempted a compromise between the popular and logical definitions. In the older, more standard titles, we have followed popular usage and have included such rationalized stories as generally are accepted as fantasy. Such

stories would include *The Hill of Dreams* and *The Three Impostors*, by Arthur Machen; *Daybreak*, by James Cowan; and a few other titles. Such titles, however, would not exceed a score or two. In stories which we are listing for the first time, or which are not generally known to collectors, we have followed the logical definition as rigidly as possible, allowing for certain difficulties of classification.

Our setting certain standards for fantasy did not, however, solve our problem completely, for the application of these standards caused many new difficulties. We might list some of these difficulties of application: borderline material, a fantasy quantum, and background fantasy.

Borderline material seems to be caused by the very nature of literature itself. Genres overlap; a fantasy may be a detective story as well as a fantasy, as may be seen from Arthur B. Reeve's Craig Kennedy stories and H. F. Heard's Mr. Mycroft stories. Dividing lines within related materials, in addition, are often difficult to determine. Where is the dividing line between the sentimental Gothic and the horror Gothic; the fictional utopia and the non-fictional utopia; the lost race story and the primitive adventure story; the occult novel and the occult fictionalized vision? In ideal cases the differentiation is easy, but what should one do with *The Children of the Abbey*, by Regina M. Roche, *Looking Forward*, by H. W. Hillman, *Heart of Jade*, by Salvador de Madariaga, or *The Wisdom of Angels*, by Thomas L. Harris? Our basic problem may best be summarized by the statement that products of the human psyche do not lend themselves to a rigid classification like rocks or plants, but may overlap.

A fantasy quantum would have been a very desirable aid to us in this compilation. Just how much unrationalized fantastic subject matter must be present to permit the story to be considered fantastic? Is there a minimum amount? The popular movement, as well as the literary world, remains undecided. Some readers believe that no story should be considered fantastic unless the fantasy element is the main interest in the story, and that "a single ghost peering through a window for a single moment" is insufficient. Others would consider the single ghost sufficient justification for calling the story fantastic, and would willingly read an otherwise uninteresting book for this single episode. David Lindsay's *A Blade for Sale* is an excellent example of such a story. The family bogle, a death premonition, appears to one of the minor characters for a few moments, and its prediction is immediately fulfilled. Lindsay's intention is obviously supernatural. What

should we do with such a story? Our solution has involved taking a middle way, although our own sympathies lie with the first group mentioned, since we believe that the majority of our readers are inclined to accept a minimum amount of fantasy.

Background fantasy might be defined as fantasy which, although plentiful enough in quantity, remains in the background of the story. As examples we might mention Sax Rohmer's *Day the World Ended* and Roland Phillips's *Golden Isle*, in both of which super-scientific machines lurk in the background, well able to perform their super-scientific task, but for some reason or other never operate.

Closely connected with the problem of background fantasy and minimal fantasy is the case of the isolated fantasy story included in a volume of non-fantastic material. In *Seven Tales and Alexander*, by H. E. Bates, for example, although *The Peach Tree* and *The King Who Lived on Air* are more or less fantastic, the other six stories are merely whimsical. In such cases we have decided arbitrarily, after some doubts, that since the fantastic stories concerned were not easily available elsewhere, we were justified in listing the entire volume.

Despite many requests from correspondents we have remained firm in our determination to exclude folkloristic books of mythology, fairy tales, and legends, as well as factual ghost stories and factual psychic experiences. That these subjects are closely related to fantasy in origin and scope is in no way denied.

We have had three other requirements: that the books be prose; non-classical in nature; and written after 1764 (Horace Walpole's *Castle of Otranto*). Fantastic poetry would have required a volume much larger than this for even a partial listing. It seemed rather pointless to include early material like *Beowulf* or the *Nibelungenlied*, and both unnecessary and irreverent to list such classics as Shakespeare's *Tempest* or Goethe's *Faust*.

But, in a few historically important cases we have made exceptions to this rule. We have included a very small number of anthologies of all fantastic poetry, such as August Derleth's *Dark of the Moon*, and a few fantastic epics, such as W. B. D. Henderson's *New Argonautica*. Also listed were the classic *Gulliver's Travels*, by Jonathan Swift, and four 16th century romances of chivalry of the Amadis cycle.

That a personal element has entered into the selection of the titles listed cannot be denied. It seems to us unavoidable.

The sources for the compilation of this bibliography have been five: collectors, literary experts, critical and historical literature, previous compilations, and our own reading.

Our basic list is the common property and experience of thirty years of fantasy readers, who have willingly shared their enthusiasm and knowledge with others. The pages of ACKNOWLEDGMENTS list those to whom we are specifically indebted. Our second source has been the kind assistance of several literary experts, who very graciously have gone over the manuscript and filled in some important lacunae. In our third source critical reviews from the *Book Review Digest*, and the book review sections of the *New Yorker*, *New York Times*, *Chicago Sun*, *Chicago Sunday Tribune*, and the *Saturday Review of Literature* have been of value. The reference works listed in the rear have also furnished many titles. Previous compilations ranging in time from Miss Hawkins's short listing of ghost stories, as mentioned in Mr. Korshak's preface, to more modern attempts have confirmed our basic list. Lastly, we may include the editor's own off-trail reading, which combined with that of Messrs. Dikty, Korshak, and Reinsberg, furnished many titles.

After obtaining titles from our various sources, we did everything in our power to check the books concerned. Since no library in the world, including both the Library of Congress and the British Museum, possesses copies of all the books listed, it has been beyond our power to check them all by reading. As many as were available to us were read; others were checked in book reviews and critical literature. Books in the small remaining portion were accepted if they had been read by the collectors submitting them, and had been considered fantastic. Thus, if the majority of the collectors listed have agreed in considering a non-available book fantastic, we have usually accepted their decision. Any non-fantastic titles which may have been included, and which cannot be attributed to a legitimate difference of opinion, are solely the fault of the editor.

We regret that it was impracticable for us to furnish a key to the subject matter of each book. The reviews and historical sources with which whenever possible we checked those books we had not read ourselves were, as a rule, inadequate for this. The four workers on the project, in addition, after an essay at classification came to the conclusion that even an extremely complicated keying system would prove inadequate, and that nothing less than a short summary of each book would prove satisfactory; an obvious impossibility. How else could one

describe David Lindsay's *Voyage to Arcturus* or Ronald Fraser's *Flower Phantoms*?

All the books listed in this volume have been checked against library authorities for correctness of information. In the few cases where complete information was not obtainable we have omitted what could not be checked. The practice of listing non-existent books has been so widespread among book collectors, and the bibliographer's privilege of giving partial information has been so abused, that we have gone to the other extreme and have excluded at least 2,000 books which were either uncheckable for library information, or were doubtful as fantasy. Since some of the titles were submitted to us incorrectly, from the memories of our sources, it is possible that the archetypal titles may some day be discovered and listed in a supplement. Meanwhile, we have restricted ourselves to *confirmed* material.

Our primary sources of library information have been the *Library of Congress Catalogue of Printed Cards* for American books, and the *British Museum Catalogue of Printed Cards*, as supplemented, for British books. Both authorities, however, are not complete: at least ten percent of our titles are not represented in either system; and as secondary sources we have used *The English Catalogue of Books*, *The American Catalogue*, and specialized bibliographies as indicated in our BIBLIOGRAPHICAL SOURCES section.

The actual bibliographic method used should be largely self-explanatory, since it is a combination of what seemed to us the best features of both British and American library procedures. Author's name, title of the book, publisher, place of publication, date of publication, pagination, illustrations are given in this order. Full publication information has been given under one edition of the book only. We have not attempted to set ourselves up as authorities for first editions, but have contented ourselves with supplying full information from the earliest example of the book available to us, which in the vast majority of cases is the first edition. Information not contained in the volume itself, if available from other sources, has been enclosed in brackets.

In two respects we have broken with standard library procedure for the convenience of the reader. Books published anonymously have not been filed according to title in the authors' section, but have been grouped together under the headings [Anonymous] and [Anonymous Anthology]. Initials, where only initials appear as the author's name, have been filed under the first initial, instead of the last initial. We



believe these innovations will be more convenient for the reader.

We realize that this study is far from complete, and will gladly accept any additions or corrections that readers may offer us. In all probability this project will continue, and supplementary volumes, should the demand prove great enough, will be issued.

*Everett F. Bleiler*

Chicago, Illinois

20 October 1947

## KEY

### SERVISS, GARRETT P

Edison's Conquest of Mars Carcosa House; Los Angeles  
1947 186 ill 1500 copy edition (see NOTE 10)

**INFORMATION** is given in the following order: author's name, title of book, publisher, place of publication, date of publication, number of pages, illustration status, and special information, as in the above example. The number of copies quoted indicates to what extent the edition was limited. The phrase *See NOTE 10* refers to the APPENDIX NOTES at the rear of this volume.

**ADDITIONAL INFORMATION:** Material appearing between brackets does not appear within the volume itself, and has been obtained from other sources as additional information. Names of important publishers have been quoted in their shortened form. Thus, *Scribner* would stand for *Charles Scribner's Sons*. In pagination, when a number preceded by another number and a hyphen (e.g. 5-218) is given for pagination, the first number is the first numbered page of the text. The last number is the last numbered page of the book. In many early books where pagination has not been available, only the number of volumes is given. Illustrations in the text portion of the book have been indicated by the abbreviation *ill*; a frontispiece alone, with no illustrations in the text, by the abbreviation *front*; and a portrait used as a frontispiece, by the abbreviation *port*. Juvenile literature has been designated by the abbreviation *juv*.

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 Beasts of Brahm, The.....HANSOM, MARK  
 Beasts of Tarzan, The.....BURROUGHS, E R  
 Beautiful Vampire, The.....GAUTIER, THEOPHILE  
 Beauty for Ashes.....BROWN, KATE C  
 Bee-Man of Orn, The.....STOCKTON, FRANK R  
 Beetle, The.....MARSH, RICHARD  
 Before Adam.....LONDON, JACK  
 Before I Go Hence.....BAKER, FRANK  
 Before the Dawn.....TAINÉ, JOHN  
 Beginning at Dusk.....WILLIAMSON, THAMES  
 Behind the Devil Screen.....KECK, MAUDE and  
     ORBISON, OLIVE  
 Behold the Days to Come.....ADDERLY, JAMES GRANVILLE  
 Behold the Woman!.....HARRE, T EVERETT  
 Beleaguered City, A.....[ANONYMOUS]  
 Beleaguered City, A.....OLIPHANT, MRS  
 Belinda Grove.....ASHTON, HELEN  
 Bell in the Fog, The.....ATHERTON, GERTRUDE  
 Bellgrove Castle.....WHITE, T H  
 Bellianis of Greece.....[ANONYMOUS]  
 Bells, The.....ERCKMANN, EMILE and  
     CHATRIAN, ALEXANDRE  
 Beloved Rajah, The.....CRAIG, A E R  
 Belshazzar.....HAGGARD, H RIDER  
 Ben Beor.....BIEN, H M  
 Bencomo.....OWEN, SIDNEY C  
 Beneath the Surface.....CORNISH, GERALD W  
 Beneath Your Very Boots.....HYNE, C J CUTCLIFFE  
 Benita.....HAGGARD, H RIDER  
 Berkeley Square.....BALDERSTON, JOHN L and SQUIRE, J C  
 "Bess".....AUTHOR OF "KING SOLOMON'S WIVES"  
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 Best Ghost Stories.....RIDLER, A B  
 Best Ghost Stories, The.....LYNCH, BOHUN  
 Best Ghost Stories, The.....REEVE, ARTHUR B  
 Best of Science Fiction, The.....CONKLIN, GROFF  
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 Best Stories of Walter De La Mare.....DE LA MARE, WALTER

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Between Two Men.....	CLARK, F LE GROS
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Beware after Dark!	HARRE, T EVERETT
Bewitched.....	BARBEY D'AUREVILLE, JULES A
Bewitched Fiddle, The.....	MacMANUS, SEUMAS
Beyond Hell.....	McKENNA, STEPHEN
Beyond the Black Ocean.....	McGRADY, T
Beyond the Blue.....	BLAKE, STACEY
Beyond the Bourne.....	FISKE, AMOS K
Beyond the End.....	BOUTELLE, CLARENCE M
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Beyond the Rim.....	WRIGHT, S FOWLER
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Beyond the Sunset.....	SMITH, ARTHUR D HOWDEN
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Black Cap, The.....	ASQUITH, CYNTHIA
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Black Spirits and White.....	TROLLOPE, FRANCES E
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Blake of the "Rattlesnake".....	JANE, FREDERICK T
Blanket of the Dark, The.....	BUCHAN, JOHN
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Blue Goose, The.....	NASON, FRANK LEWIS
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Boats of the Glen Carrig, The.....	HODGSON, WILLIAM HOPE
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Broomsticks.....	DE LA MARE, WALTER
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 Castle, The.....KAFKA, FRANZ  
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 Castle of Mowbray, The.....AUTHOR OF "SAINT BERNARD'S  
 PRIORY"  
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 Castle of St. Vallery, The.....[ANONYMOUS]  
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Cheats, The.....BOWEN, MARJORIE  
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Chetwynd Calverley.....AINSWORTH, WILLIAM H  
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- Cimbrians, The.....JENSEN, JOHANNES V
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- Circus of Dr. Lao, The.....FINNEY, CHARLES G
- City at the Pole, The .....STABLES, W GORDON
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- City Lies Four-Square, The.....PARGETER, EDITH
- City of a 100 Gates, The.....STONE, ISOBEL
- City of Cobras, The.....DWYER, J FRANCIS
- City of Desire, The.....SAVAGE, JUANITA
- City of Dream, The.....BUCHANAN, ROBERT W
- City of Endless Night.....HASTINGS, MILO
- City of Gold, The.....MARKWICK, EDWARD
- City of Sarras, The.....TAYLOR, UNA ASHWORTH
- City of the Sun, The.....SABIN, EDWIN L
- City of Wonder.....VIVIAN, E CHARLES
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- Clara in Blunderland.....LEWIS, CAROLINE
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- Clearing the Seas.....HAINES, DONAL H
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- Clock Strikes Twelve, The.....WAKEFIELD, H RUSSELL
- Clocks of Rondaine, The.....STOCKTON, FRANK
- Clock-Work Man, The.....ODLE, E V
- Clorinda Walks in Heaven.....COPPARD, A E
- Closed Book, The.....LE QUEUX, WILLIAM
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- Cloud King, The.....HAYWARD, W STEPHENS
- Cloud Patrol, The.....CRUMP, IRVING

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Council of the Gods, The.....	HARSHAW, RUTH
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Godolphin.....	BULWER-LYTTON, EDWARD
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Gold Worshippers, The.....	HARRIS-BURLAND, J B
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Haunted Major, The	MARSHALL, ROBERT
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He Conquered the Kaiser	MASON, H A
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Heart Consumed, The	ASKHAM, FRANCIS
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Hearts of Three	LONDON, JACK
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Heifer of the Dawn, A	BAIN, F W
Heir of a Hundred Kings, The	STRANG, H
Heir of all the Ages	McKECHNIE, N K
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Hell, Said the Duchess	ARLEN, MICHAEL
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Hidden People, The.....	MILLER, LEO E
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Hilda Wade.....	ALLEN, GRANT
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Hills of Ruel, The.....	MacLEOD, FIONA
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His Wisdom, the Defender.....	NEWCOMB, SIMON
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History of Utopia, The.....	MORE, THOMAS
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Yellow Claw, The.....	ROHMER, SAX
Yellow Danger, The.....	SHIEL, M P
Yellow Death.....	KEY, UEL
Yellow God, The.....	HAGGARD, H RIDER
Yellow Magic.....	THOMAS, EUGENE
Yellow Mistletoe, The.....	MASTERMAN, WALTER S
Yellow Seven, The.....	SNELL, EDMUND
Yellow Shadows.....	ROHMER, SAX
Yellow Wall Paper, The.....	GILMAN, CHARLOTTE P STETSON
Yellow War, The.....	"O"
Yellow Wave, The.....	MACKAY, KENNETH
Yellow Wave, The.....	SHIEL, M P
Yermah the Dorado.....	COLBURN, FRONA E W
Yermah the Dorado.....	WAIT, FRONA E
Yesterday.....	DAVEY, NORMAN
"Yet in My Flesh—".....	MITCHELL, M E
Yezad.....	BABCOCK, GEORGE
Yoke, The.....	MILLER, ELIZABETH
You Never Know, Do You?.....	COPPARD, A E
You'll Need a Nightlight.....	THOMSON, C C
Young Crusoes of the Sky.....	COOMBS, FRANCIS LOWELL
Young Diana, The.....	CORELLI, MARIE
Young Man with a Dream.....	REDDIN, KENNETH
Young Men Are Coming, The.....	SHIEL, M P
Young West.....	SCHINDLER, SOLOMON
Yu'an Hee See Laughs.....	ROHMER, SAX
Yu-Chi Stone, The.....	SNELL, EDMUND



# Z

Z R Wins.....	GREEN, FITZHUGH
Z Ray, The.....	SNELL, EDMUND
Zalina.....	ELLIS, T MULLET
Zanoni.....	BULWER-LYTTON, EDWARD B
Zarlah, the Martian.....	GRISEWOOD, R NORMAN
Zatahra.....	AUTHORESS OF "IMOGINE"
Zelma the Mystic.....	THURBER, A M
Zenia, the Vestal.....	PEEKE, MARGARET B
Zeppelin Destroyer, The.....	LE QUEUX, WILLIAM
Zero Ray Terrors, The.....	PORTWINE, E T
Zero to Eighty.....	PSEUDOMAN, AKKAD
Ziska.....	CORELLI, MARIE
Zodiak.....	EIDLITZ, WALTHER
Zoe and Zaida.....	RAFFIN, ALAIN
Zofloya.....	DACRE, CHARLOTTE
Zoraida.....	LE QUEUX, WILLIAM
Zorastro.....	THOMPSON, CRESTWICK J
Zoroaster.....	CRAWFORD, F MARION

## **APPENDIX NOTES**

## APPENDIX NOTES

### NOTE 1

Some of the earlier editions of *The Memoirs of Signor Gaudenzio di Lucca* are attributed erroneously to Bishop Berkeley. According to Halkett and Laing, *Dictionary of Anonymous and Pseudonymous English Literature*, and the *Library of Congress Catalogue of Printed Cards* Simon Berington is the true author.

### NOTE 2

Of the five Haggard parodies listed under John De Morgan and cross-references only two apparently were issued in Great Britain: *He*, issued by Longmans in two formats, a large-paper, signed, numbered edition, and a smaller cheaper edition; and *King Solomon's Wives*, issued by Vizetelly. British sources such as the *British Museum Catalogues*; the *English Catalogue*; J. E. Scott; Halkett and Laing; Stonehill, Black, and Stonehill; and R. L. Green do not list the other three parodies. We have assumed on the basis of subtitles that the N. L. Munro *He* and *King Solomon's Wives* are identical with the British *He* and *King Solomon's Wives*.

The authorship of the parodies is debatable. The Library of Congress on the basis of a letter dated 1887 from the publisher Norman L. Munro attributes all five parodies to John De Morgan (born 1848) an American writer of historical romances and juveniles, who later was to write many paperbacks for Street and Smith. The British Museum lists only *He*, in the large-paper edition, and attributes it to Andrew Lang and Walter H. Pollock. Stonehill, Black and Stonehill also list only *He*, and follow the British Museum in attributing it to Andrew Lang and Walter H. Pollock. Halkett and Laing list both *He* and *King Solomon's Wives*, attributing *He* to Lang and Pollock, but assigning *King Solomon's Wives* to Andrew Lang alone. J. E. Scott, in his bibliography of H. Rider Haggard, on the basis of a letter from E. Vizetelly, the British publisher of *King Solomon's Wives*, to the British periodical *Sketch*, attributes *King Solomon's Wives* to Sir Henry Charles Biron, a British jurist. R. L. Green, in his biography of Andrew Lang, agrees with Scott in attributing *He* to Lang and Pollock, and *King Solomon's Wives* to H. C. Biron.

It seems obvious from the sources quoted above that the Library of Congress attribution of these two titles to

De Morgan is erroneous; and that Lang, Pollock, and Biron were the true authors. But the three remaining parodies must still be explained. We have endeavored to check the two major claimants for authorship, Lang and De Morgan, more thoroughly, but have had no success. None of the Lang sources mention *Bess*, *King Solomon's Treasures*, and *It*; and no further information appears to be available about John De Morgan.

A decision is difficult. If we accept N. L. Munro's letter attributing all five parodies to De Morgan, we are at a loss to explain the British Museum large-paper edition of *He*, and Vizetelly's letter about *King Solomon's Wives*. If we accept the British evidence, we must assume that N. L. Munro's letter is not wholly truthful, that Munro probably pirated the two presumably prior British publications, and then had John De Morgan continue the popular series with three more parodies. (That the series was popular may be seen from the publication records of the three parodies: *He*, Munro's Library No. 721, N. L. Munro [1887]; *Seaside Library* No. 966 [1887]; Lovell's Library No. 1435 [1889]; *King Solomon's Wives*, Munro's Library No. 736 [1887]; George Munro [1887]; *King Solomon's Treasures*, Munro's Library No. 737 [1887]; Lovell's Library No. 1385 [1889].) Provisionally we accept the latter alternative, and attribute *He* to Andrew Land and W. H. Pollock; *King Solomon's Wives* to H. C. Biron; and *It*, *King Solomon's Treasures*, and *Bess* to John De Morgan. We remember that British copyrights were not protected in America until 1891. For a discussion of the conditions which made such a situation possible, see *Dime Novels* by Edmund Pearson.

### NOTE 3

Sequels to Edward Bellamy's *Looking Backward* include:

Bellamy, Edward	<i>Equality</i>
Geissler, L. A.	<i>Looking Beyond</i>
Hillman, H. W.	<i>Looking Forward</i>
Michaelis, R. C.	<i>Looking Further Forward</i>
Schindler, S.	<i>Young West</i>
Wilbrandt, C.	<i>Mr. East's Experiences</i>

### NOTE 4

It seems likely that Forbush's *Co-opolitan* and F. Clarke's *Co-opolitan* are the same work, and that either Clarke or Forbush is a pseudonym. The *Library of Congress Catalogue of Printed Cards*, the Union Card System of the University of Chicago do not list F. Clarke, but carry Z. Forbush as an orthonym. The *American Catalogue*, on the other hand, carries F. Clarke, but does not carry Z. Forbush. Publisher's lists were not available.

## NOTE 5

Of all the mythical titles which have perplexed the fantasy collector perhaps none has been more famous and more widespread than *Out of the Darkness* by Erle Cox. The title seems first to have appeared in this country in the Service Department of *The Science Fiction Digest* (March 1933), and stimulated by the success and consequent rarity of Mr. Cox's other novel, *Out of the Silence*, soon became the prime controversial title among fantasy collectors. The outstanding merits of *Out of the Silence*, personal interest in Mr. Cox's work, and editorial interest in a famous lost title all combined, and forced us to settle the question by contacting Mr. Cox himself. Let the noted Australian critic and author speak for himself:

"Your enquiry about *Out of the Darkness* provides an amusing example of the origin of a legend. But how it reached the United States is beyond my comprehension. For many years I was the book reviewer for the *Australasian*, the leading Australian weekly. A feature was a three thousand word review on a current book of importance. I wrote under my own name as a 'by line.' In 1924 I reviewed an important book on witchcraft and gave it the title of *Out of the Darkness* (by Erle Cox). Apparently some of my readers thought that I was the author of the book. My publisher received scores of enquiries for *Out of the Darkness*. At this distance of time I forget the real title of the book I reviewed; but I have been given the credit for writing a work the name of which I have forgotten."

*Out of the Darkness* thus belongs with the other mythical titles of fantasy: *The Ghost of Mars* by Jerome Oliver (a sequel to *Khan, Phantom Emperor* of 1940; *The Moon Maker* by Arthur Train (a sequel to *The Man Who Rocked the Earth*); *The Torch* by Jack Bechdolt (published in magazine form, but not yet in book form); *The Conquest of Mars* by Garrett P. Serviss (See Note 10).

## NOTE 6

The British Museum carries the author as FOLINGSBY; the English Catalogue, as FOLLINGSBY.

## NOTE 7

Sequels to and parodies of the work of H. Rider Haggard include:

Marshall, S.

*The King of Kor*

Lang, Andrew and Pollock, Walter H.

*He*

Biron, Henry Charles *King Solomon's Wives*

De Morgan, John "It"

Bess

King Solomon's Treasures

For a list which includes periodical parodies see Scott, J. E., *A Bibliography of the Works of Sir Henry Rider Haggard*.

## NOTE 8

Thanks to the generosity of August Derleth, initiator of the modern fantasy publishing renaissance, a complete listing of the Arkham House books, together with the total number of copies printed, is available.

<i>The Outsider and Others</i> , by H. P. Lovecraft	1939	1268
<i>Someone in the Dark</i> , by August Derleth	1941	1115
<i>Out of Space and Time</i> , by Clark Ashton Smith	1942	1054
<i>Beyond the Wall of Sleep</i> , by H. P. Lovecraft	1943	1217
<i>The Eye and the Finger</i> , by Donald Wandrei	1944	1617
<i>Jumbee</i> , by H. S. Whitehead.	1944	1599
<i>Lost Worlds</i> , by Clark Ashton Smith	1944	2043
<i>Marginalia</i> , by H. P. Lovecraft and Others	1944	2035
<i>Something Near</i> , by August Derleth	1945	2054
<i>The Opener of the Way</i> , by Robert Bloch	1945	2065
<i>Witch House</i> , by Evangeline Walton	1945	2949
<i>Green Tea</i> , by J. S. LeFanu	1945	2026
<i>The Lurker at the Threshold</i> , by August Derleth and H. P. Lovecraft	1945	3041
<i>The Hounds of Tindalos</i> , by Frank B. Long	1946	2602
<i>The Doll and One Other</i> , by Algernon Blackwood	1946	3490
<i>The House on the Borderland</i> , by W. H. Hodgson	1946	3014
<i>Skull Face and Others</i> , by Robert E. Howard	1946	3004
<i>West India Lights</i> , by Henry S. Whitehead	1946	3037
<i>Fearful Pleasures</i> , by A. E. Coppard	1946	4033
<i>The Clock Strikes Twelve</i> , by H. R. Wakefield	1946	4040
<i>Slan</i> , by A. E. Van Vogt	1946	4051
<i>This Mortal Coil</i> , by Cynthia Asquith	1947	2609
<i>Dark of the Moon</i> , edited by August Derleth	1947	2634
<i>Dark Carnival</i> , by Ray Bradbury	1947	3112
<i>Revelations in Black</i> , by Carl Jacobi	1947	3082
<i>Night's Black Agents</i> , by Fritz Leiber, Jr.	1947	3084

## NOTE 9

According to M. R. Summers, *The Gothic Quest*, the true author of *Koenigsmark* was R. E. Raspe, the recorder of the Baron Munchausen stories. J. H. Sarratt appears to have performed a pirated translation, claiming authorship; and at a later date Dean and Munday appear to have pirated Sarratt's translation, attributing the story to Matthew Gregory Lewis, the extremely popular author of *The Monk*. *Koenigsmark* has thus been attributed to three different authors.

## NOTE 10

*The Conquest of Mars* by Garrett P. Serviss, long considered a mythical title, was recently discovered by Dr. A. Langley Searles in the files of a New York daily, the *Evening Journal*, where it was published in 1898 as *Edison's Conquest of Mars*. From the only surviving file of this periodical, that in the Library of Congress, Carcosa House of Los Angeles has made photostats, and has recently republished this historically important novel. For further information see *Edison's Conquest of Mars*, by Garrett P. Serviss, with an introduction by A. Langley Searles.

## NOTE 11

Of the Gothic novels listed in this volume approximately one fifth, as many as were available to me personally, were checked for unrationalized supernatural elements. Other titles were obtained from plot summaries given in the reference works quoted for this volume, and presumably contain a varying amount of unrationalized material. Terror and horror were not considered in themselves sufficient to warrant inclusion, except for a few of the more famous rationalized Gothics such as *The Necromancer*, *Horrid Mysteries*, and *The Old English Baron*, which because of their importance in the modern fantasy movement were perforce included.

If the reader should be interested in these naive ancestors of the modern horror story, he will find M. G. Lewis, Charles Maturin, Horace Walpole, Ann Radcliffe, Nathan Drake, and the Shelley's easily available; and if he should be fortunate enough to live near one of the larger public or university libraries, he may consult *The Romancist's and Novelist's Library*, edited by William Hazlitt, for many Gothic reprints which are otherwise almost completely unavailable. But unless the reader feels a strong interest in Gothics, he is not recommended to go beyond the names listed above.

We might add that almost all the books we list between 1765 and 1840, with the exception of those books obviously containing Oriental tales, may be considered Gothics.

## NOTE 12

Although the role of the romances of chivalry in the development of Gothic and modern fantastic literature has largely been unappreciated, the romance of chivalry remains almost inexhaustable as a source of supernatural and fantastic motifs. The Celtic cycles of Arthur and his knights, the Italian Crusade cycles of Ariosto and Tasso, the Spanish and Portuguese cycles of Amadis and his descendants and parallels, the French Charlemagne cycle, and the German Niebelungen and Diedrich cycles, as well as the minor groups, all teem with

marvels and horrors closely connected with the fairy tale and myth. Unfortunately, suprisingly few of these romances have been translated into modern English, and even these are almost impossible to obtain.

Since the medieval romances are before the time limit set for this study, we have included only four of the latest specimens, all of the Amadis cycle, in this study: *Amadis of Gaul*, *Bellianis of Greece*, *Palmerin of England*, *Palmerin D'Olive*. If the reader should be interested in further lists, he would do well to consult Magg's, Stonehill's and Quaritch's appropriate catalogues, especially Bernard Quaritch's *General Catalogue of 1887, Romance Section*. Excellent summaries of the earlier and more folkish romances are given in Hope Moncrieff's *Romance and Legend of Chivalry*, Bulfinch's *Age of Fable and Legends of Charlemagne*. Henry Thomas, in his *Spanish and Portuguese Romances of Chivalry*, offers an excellent study of the more literary romances.

#### NOTE 13

*The Asylum; or, Alonzo and Melissa* appeared in 1811 in two formats, one attributed to Isaac Mitchell, and the other to Daniel Jackson. Nineteenth century scholarship considered Daniel Jackson to be the true author of this early American Gothic, but later research seems to show that Isaac Mitchell possesses the dubious honor of its composition. For further details, see *Queer Books* by Edmund Pearson.

#### NOTE 14

According to Oral S. Coad, *The Gothic Element in American Literature*, Turnbull's *The Wood Daemon, or The Clock Has Struck* was suggested by the title of M. G. Lewis's play of the same name. In all respects other than the title the plays are very different.

#### NOTE 15

*Tales of the East*, edited by Henry William Weber is particularly valuable as a compendium source of Oriental tales otherwise unavailable.

#### NOTE 16

Mr. Vincent Starrett has very reasonably suggested that M Y HALIDOM is probably in itself a pseudonym, the archaic English oath, "My halidom!" meaning "My sainthood."



**ANNOTATED LIST OF CRITICAL AND  
HISTORICAL REFERENCE WORKS**

# ANNOTATED LIST OF CRITICAL AND HISTORICAL REFERENCE WORKS

## ADKINS, NELSON F

An Early American Story of Utopia "Colophon, New Series" Vol I Number 1 pp 126-132  
(Mary Griffith's "Three Hundred Years Hence.")

## ALLOTT, KENNETH

Jules Verne Macmillan; New York 1941 283  
(Biographical details, with some information on modern trends in science fiction.)

## [ANONYMOUS]

List of References on Utopia Library of Congress; Washington, D. C. 1922

## ATKINSON, GEOFFROY

The Extraordinary Voyage in French Literature before 1700  
Columbia U Press; New York 1920 192

The Extraordinary Voyage in French Literature from 1700 to 1720 E Champion; Paris 1922 147  
(Studies of voyages, both fantastic and non-fantastic)

## BAILEY, J[OSEPH] O

An Early American Utopian Fiction "American Literature" Vol XIV 1942 pp 285-293  
(Seaborn's "A Voyage to Symzonia".)

Pilgrims Through Space and Time Argus; New York 1947 341 ill

(Excellent plot summaries of early science fiction; development of ideas in science fiction.)

Sources for Poe's Arthur Gordon Pym, Hans Pfaal, and Other Pieces "PMLA" Vol LVII, June 1942 pp 513-535  
(Symmes's Hollow Earth Theory.)

## BERNAL, J[OHN] DESMOND

The World, the Flesh, and the Devil K Paul, Trench, Trubner & Co; London 1929 96  
(Utopias.)

## BIERSTADT, EDWARD

Dunsany the Dramatist Little, Brown; Boston 1917 184 ill  
(Dunsany's plays discussed, with actor lists etc.)

**BIRKHEAD, EDITH**

The Tale of Terror Constable; London 1921 241  
(Weird fiction and its concepts.)

**BLAKEY, DOROTHY**

The Minerva Press, 1790-1820 Oxford U Press; London  
1939 339 ill  
(Bits about Minerva Press Gothics.)

**BLODGETT, ELEANOR DICKINSON**

Bacon's New Atlantis and Campanella's Civitas Solis  
"PMLA" Vol XLVI September 1931

**BLOOMFIELD, PAUL**

Imaginary Worlds; or, The Evolution of Utopia H Hamilton;  
[1932] 13-283  
[Analysis of specimen utopias from Plato to  
Huxley.]

**COAD, ORAL S**

The Gothic Element in American Literature "JEGP"  
Volume XXIV 1925 pp 72-93  
(Much about the neglected Gothic phase of  
American literature.)

**CONANT, MARTHA B**

The Oriental Tale in England in the Eighteenth Century  
Columbia U Press; New York 1908 312  
(Excellent study of oriental fantasy in France  
and England.)

**DANIELSON, HENRY**

Arthur Machen: A Bibliography H Danielson; London  
1923 70

**DEISCH, NOEL**

The Navigation of Space in Early Speculation and in  
Modern Research "Popular Astronomy," Volume  
XXXVIII February 1930  
(From the point of view of a scientist.)

**DERLETH, AUGUST**

H. P. L.; A Memoir Ben Abramson; New York 1945 122  
(Impressions of Lovecraft and his works.)

**ELLIS, S[TEWART] M**

Wilkie Collins, Le Fanu and Others Constable; London  
1931 343  
(Excellent studies, including bibliographies, of  
Collins, LeFanu, and Mrs. J. H. Riddell.)

**FISKE, CHRISTABLE FORSYTHE**

The Tales of Terror "Conservative Review" March 1900  
pp 37-74  
(Deals with Walpole, Lewis, Radcliffe.)

**GOVE, PHILIP BABCOCK**

**The Imaginary Voyage in Prose Fiction** Columbia U Press;  
New York 1941 445

(Fantastic and nonfantastic imaginary voyages.)

**GREEN, ROGER LANCELYN**

**Andrew Lang; A Critical Biography** E Ward; Leicester,  
England [1946] 265

**HAMILTON, G ROSTREVOR**

**E. R. Eddison "Book Handbook"** 1947 Number 1

**HAWKINS, JEAN**

**Ghost Stories and Tales of the Supernatural** "Bulletin of  
Bibliography" Vol 5 pp 142-145, 168-171 1909

(Excellent early bibliographic source.)

**HEARTMAN, CHARLES F and CANNY, JAMES R**

**A Poe Bibliography** The Book Farm; Hattiesburg, Miss  
1943 294

(Recommended for those seeking further information on Poe.)

**HEDONICUS (Pseud)**

**A Writer of Prose** "Book Handbook" 1947 Number 1

(E. R. Eddison.)

**HERTZLER, JOYCE ORAMEL**

**The History of Utopian Thought** Macmillan; New York  
1923 321

(Utopian thought in its relationships with culture.)

**HUTCHINSON, MARY LOUISE**

**The Influence of Science upon H. G. Wells** [Unpublished  
thesis; University of Chicago] 1927

**KOENIG, H C**

**William Hope Hodgson, Master of the Weird and Fantastic**  
"Reader and Collector" [Privately printed] New York

1944 Vol 3 Number 3

**KORSHAK, MELVIN**

**An Adventure in Good Reading** Shasta Publishers; Chicago  
1946 ill wraps

**A Handbook for Book Hunters** Shasta Publishers; Chicago  
1947 ill wraps

(Both are general listings of fantasy books with plot summaries, critical material.)

**LOVECRAFT, H. P.**

**Supernatural Horror in Literature** Ben Abramson; New  
York 1945 106

(The standard history of weird fiction.)

**MEHROTRA, KAWAL K**

**Horace Walpole and the English Novel** B Blackwell; Oxford

**MEHROTRA, KAWAL K (Contd)**

1934 197

(Possibly the best source for the less important Gothics; highly recommended.)

**MOEBIUS, HANS**The Gothic Romance Buchdruckerie, Grimme & Troemel;  
Leipzig 1902 143

(English Gothics and German Schauerromane.)

**MORSE, A REYNOLDS**M. P. Shiel: A Memorial Bibliography [In preparation]  
(The indispensable reference on M. P. Shiel.)**MUMFORD, LEWIS**The Story of Utopias Boni & Liveright; New York [1922]  
11-315**NICHOLSON, MARJORIE**

Cosmic Voyages "ELH" Vol VII June 1940 pp 83-107

A World in the Moon Smith College; Northampton, Mass  
[1936] 72(Both articles deal with concepts of interplanetary  
travel in general European literature.)**PEARSON, EDMUND**Queer Books Doubleday, Doran; Garden City, New York  
1928 298 ill

(An early American Gothic, The Asylum.)

**RAILO, EINO**The Haunted Castle Routledge; London 1927 388 ill  
(Special motives in Gothic literature; studies  
the more famous Gothics.)**REDDIN, MARY M**

The Gothic Fiction in the American Magazines (1765-1800)

Catholic U, Washington; 1939 184 ill

(American magazine sources only.)

**REID, FORREST**Walter De La Mare; A Critical Study Faber & Faber;  
London [1929] 11-256**RUDWIN, MAXIMILIAN**The Devil in Legend and Literature Open Court; Chicago  
1931 354

(Demonology, from a folk-lorist's point of view.)

**RUSSELL, FRANCES T**Touring Utopia Dial; New York 1932 317 front  
(Utopias.)**SADLEIR, MICHAEL**The Northanger Novels Oxford U Press; Pamphlet No. 68  
1927 23 ill

(Tracing several famous Gothics.)

**SADLEIR, MICHAEL (Contd)**

*Things Past* Constable; London 1944 269  
(Some information on Gothics.)

**SCARBOROUGH, DOROTHY**

*The Supernatural in Modern English Fiction* Putnam; New York 1917 329

**SCHOLTEN, WILLEM**

*Charles Maturin, the Terror-Novelist* Proefschrift; Amsterdam 1933 197

**SCHWARTZ, JACOB**

*The Writings of Alfred Edgar Coppard* Ulysses Bookshop; London 1931 73 650 copy edition

**SCOTT, J E**

*A Bibliography of the Works of Sir Henry Rider Haggard*  
E Mathews; Herts 1947 258 ill 500 copy edition  
(Much information on Haggard and Haggard editions.)

**SEARLES, ELIZABETH DEW**

*Bibliography of Garrett Putnam Serviss* [Contained in]  
*Edison's Conquest of Mars*, by GARRETT P. SERVISS  
Carcosa House; Los Angeles 1947 186 1500 copy edition

**SEARLES, J LANGLEY**

*Bibliography of the Published Books of William Hope Hodgson* [Contained in] *The House on the Borderland and Other Novels*, by WILLIAM HOPE HODGSON  
Arkham House; Sauk City, Wisc 1946 639

**SINGH, BHUPAL**

*A Survey of Anglo-Indian Fiction* Oxford U; London 1934 344  
(Information on Indian fantasies.)

**STARRETT, VINCENT**

*Ambrose Bierce* Walter M Hill; Chicago 1920 50 250 copy edition

*Ambrose Bierce, A Bibliography* Centaur Book Shop; Philadelphia 1929 117 ill 300 copy edition  
(The standard Bierce bibliography.)

*Arthur Machen, A Novelist of Ecstasy and Sin* W M Hill; Chicago 1918 35 250 copy edition

**SUMMERS, MONTAGUE**

*A Gothic Bibliography* Fortune Press; London [1941] 621 ill 750 copy edition  
(The end-product of Summers's fabulous scholarship in the Gothic novel; indispensable.)

*The Gothic Quest* Fortune Press; London [1938] 7-443 ill

**SUMMERS, MONTAGUE (Contd)**

(Studies of Lewis, Walpole, Radcliffe and minor authors.)

**THOMAS, HENRY**

**Spanish and Portuguese Romances of Chivalry** Cambridge

U Press; Cambridge, England 1920 335

(Recommended as an introduction to those interested in romances of chivalry.)

**TOMPKINS, JOYCE M S**

**The Popular Novel in England 1770-1800** Constable; London  
1932 388

(Gothics and others.)

**VAN DOREN, CARL**

**James Branch Cabell** McBride; New York 1925 87

**WATT, WILLIAM W**

**Shilling Shockers of the Gothic School; A Study of Chapbook Gothic Romances** Harvard U Press; Cambridge  
1932 53

(Information on several of the lesser Gothics.)

**WOLLE, FRANCIS**

**Fitz-James O'Brien, A Literary Bohemian of the Eighteen-Fifties** U of Colorado Press; Denver 1944 309 ill

**YARDLEY, EDWARD**

**The Supernatural in Romantic Fiction** Longmans, Green; London 1880 141

(Still an excellent source.)

## **A FEW ASSOCIATIONAL ITEMS**



## A FEW ASSOCIATIONAL ITEMS

### BLACKWOOD, ALGERNON

*Episodes Before Thirty* Dutton; New York [1924] 348 port

### CLEATOR, P[HILIP] E

*Rockets Thru Space. The Dawn of Interplanetary Travel*  
Simon & Schuster; New York 1936 7-227 ill

### DERLETH, AUGUST

*H. P. L.; A Memoir* Abramson; New York 1945 122

### DONNELLY, IGNATIUS

*Atlantis the Antediluvian World* Harper; New York 1882  
490 ill

*Ragnorok: The Age of Fire and Gravel* Appleton; New York  
1882 452 ill

### DUNSANY, LORD

*Patches of Sunlight* Heinemann; London 1938 319

### ESHBACH, LLOYD ARTHUR (Editor)

*Of Worlds Beyond* Fantasy Press; Reading, Pa 1947 96  
ill

### FIRESTONE, CLARK B

*The Coasts of Illusion* Harper; New York 1924 410 ill

### FORT, CHARLES

*The Book of the Damned* Boni & Liveright; New York  
1919 298

*The Books of Charles Fort [Containing The Book of the  
Damned, Lol, New Lands, Wild Talents]* Holt; New  
York 1941 1125 port

*Lol* C Kendall; New York [1931] 411 ill

*New Lands* Boni & Liveright; New York [1923] 249

*Wild Talents* [C Kendall; New York] [1932] 13-342

### GOULD, RUPERT

*The Case for the Sea Serpent* P Allan; [London] 1930 291  
ill

*Enigmas; Another Book of Unexplained Facts* P Allan;  
London [1929] 320 ill

*The Loch Ness Monster and Others* G Bles; London [1934]  
228 ill

*Oddities; A Book of Unexplained Facts* Stokes; New York  
[1928] 336 ill

### GRANT, DONALD M and HADLEY, THOMAS P

*Rhode Island on Lovecraft* Grant-Hadley; Providence, R I  
1945 26 ill wraps

**GUTHRIE, T[OMAS] A (F. ANSTEY)**

**A Long Retrospect** Oxford U Press; London 1936 424 ill

**HAGGARD, H[ENRY] RIDER**

**The Days of My Life, An Autobiography** Longmans, Green;  
London and New York 1926 2 vol ill

**HALDANE, J B S**

**The Last Judgment; A Scientist's Vision of the Future of  
Man** Harper; New York and London 1927 41

**LANGDON-DAVIES, JOHN**

**A Short History of the Future** Dodd, Mead; New York  
1936 276

**LASSER, DAVID**

**The Conquest of Space** Penguin Press; New York 1931  
271 ill

**LOW, A[RCHIBALD] M**

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